



H&H

Handel & Haydn Society

Christopher Hogwood, *Artistic Director*

174th Season

1988-89

TUCKER ANTHONY

SERVING INVESTORS
SINCE 1892

Excellence is not an act,
it is a habit.



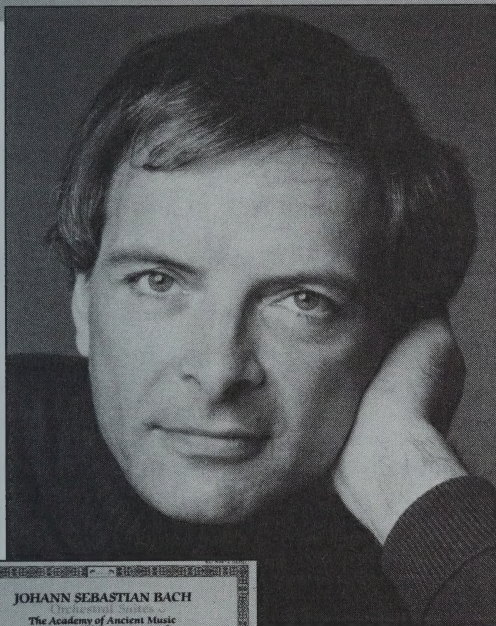
ONE BEACON STREET • BOSTON, MASSACHUSETTS 02108 • (617) 725-2000

John Hancock
Financial Services

CHRISTOPHER HOGWOOD

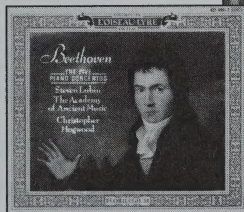
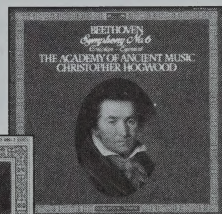
BACH ORCHESTRAL SUITES

Fresh performances from the leader of the authentic music movement.

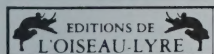


"...he elicited vibrant, robust performances from the original-instruments orchestra, which played spicily and with precision and polish."

NEW YORK TIMES



New!



© 1989 London/PolyGram Records, Inc.

featuring
Fortepianist
Steven Lubin

BRING IN THIS AD FOR \$1.00 OFF ANY CHRISTOPHER HOGWOOD CD, LP OR CASSETTE NOT ALREADY ON SALE.

TOWER RECORDS

VALID ONLY AT TOWER/BOSTON • 360 NEWBURY ST., BOSTON, MA 02115 • OFFER EXPIRES 5/31/89.

PRACTICAL PHILOSOPHY

There is, at the surface, infinite variety of things; at the center there is simplicity and unity of cause.

—Ralph Waldo Emerson

The Philosophy Foundation is offering a course in practical philosophy based on an ancient teaching that is at the heart of the great traditions. The course addresses the fundamental questions of existence: Who am I? Why am I here? What is the nature of the universe?

The teaching is presented in a format that is suitable for modern life. The approach emphasizes direct experience as the basis for self-examination and for gaining an understanding of the world. Discussions center on the application of practical exercises that refine perception and open the mind to an appreciation of universal principles.

An introductory series of 12 weekly lectures is offered on the evenings shown below, beginning at 7:15 pm and ending around 9:30 pm. You may register by mail, or from 6:45 pm on the first night of attendance.

Spring Term begins the week of April 10 in three locations:

- Mondays: 745 Washington St., Braintree
- Wednesdays: 739 Massachusetts Ave., Lexington
- Thursdays: 151 Commonwealth Ave., Boston

Tuition for the course is \$85. Special student rate available. The Philosophy Foundation is a non-profit, tax exempt organization. For more information or a free brochure, call (617) 665-6665.

The Philosophy Foundation Inc.

28 Worcester Lane, Waltham, MA 02154



Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-FOURTH SEASON, 1988-89

.....

GOVERNORS OF THE HANDEL & HAYDN SOCIETY

Mitchell Adams, *President*

Leo L. Beranek, *Honorary Chairman*

James B. Hangstefer, *Chairman*

Herbert J. Boothroyd,
Secretary
James B. Farmer,
Vice President

Joseph M. Flynn,
Treasurer

R. Willis Leith, Jr.,
Vice President
Jerome Preston, Jr.,
Vice President

Richard B. Bailey
Martha Bancroft
Tony Barlow
Edmund B. Cabot
Paul H. Carini
Andrew J. Dean
Bradford M. Endicott
George E. Geyer
Peter T. Gibson

Marcy Haberkorn
Doris Bernays Held
David H. Knight
J. Antony Lloyd
Amy Meyer
Bobbi Mrachek
Andrew M. Olins
Winifred B. Parker

Charles E. Porter
G. Neal Ryland
David D. Ryus III
Ronald G. Sampson
Carl M. Sapers
Robert H. Scott
Merrill Weingrod
James B. White
Rya W. Zobel

OVERSEERS

Anne Adamson
Nathaniel Adamson, Jr.
Rae D. Anderson
Althea M. Ballentine
Henry B. Barg
Lucille M. Batal
Julian G. Bullitt
T. Edward Bynum
Margaret P. Cardozo
Walter H. Caskey
John F. Cogan, Jr.
John D. Constable
James S. Cook
Phyllis Towne Cook
Bonnie L. Crane

Richard W. Dwight
John Mark Enriquez
Nancy Webber de Enriquez
Barbara Farmer
Richard B. Gladstone
Steven Grossman
Janet M. Halvorson
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
James Kinlan
John E. Lawrence, Jr.
Dorothy M. Mawn
Walter Howard Mayo III
Judith Lewis Rameior
Kenneth E. Reeves

Alice E. Richmond
Stephen R. Ringlee
Timothy C. Robinson
Harris N. Rosen
Michael Fisher Sandler
John W. Sears
S. Parkman Shaw, Jr.
Vincent J. Sottosanti
Elizabeth B. Storer
Kemon P. Taschioglou
Dorothy A. Thompson
James J. Vanecko
Donald R. Ware
Robert C. Yens
Howard W. Zoufaly

ARTISTIC STAFF

Dennis Alves,
Personnel/Production Manager
James David Christie,
Artistic Consultant

Jeffrey Rink,
Assistant Conductor

Jesse Levine,
Music Librarian
John Finney,
Rehearsal Pianist

ADMINISTRATIVE STAFF

Mary A. Hall, *General Manager*
Christopher Ruigomez, *Director of Operations*
William J. Hall

Robin L. Baker,
Administrative Coordinator
Mary Ann Botelho,
Public Relations Manager
Elisabeth B. Galley,
Director of Development

Director of Computer Operations
David M. Hough,
Director of Marketing

Dee Joseph,
Special Events Coordinator
Thomas C. Lissey,
Box Office Manager
Marie Ellen Noonan,
Development Assistant

CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of the world's most successful and active conductors and keyboard artists today, possessing a brilliant musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers." Educated in classics and music at Cambridge University, Mr. Hogwood subsequently studied harpsichord with Gustav Leonhardt and Rafael Puyana.

Mr. Hogwood was co-founder with David Munrow of the Early Music Consort in 1967, and he had a 10 year association with the Academy of St. Martin-in-the-Fields, with which he toured as both performer and researcher.

In 1973 he founded the Academy of Ancient Music, the first contemporary British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances around the world and a large number of best-selling recordings to its credit. The ensemble has made several tours of the United States, and this season tours Europe and the Orient.

In 1986 Mr. Hogwood became artistic director of the Handel & Haydn Society which is the oldest, continuously active performing arts organization in the United States. Under Mr. Hogwood's direction, H&H has established a period instrument orchestra, embarked on its first major tour since the late 1800s, and has secured the first multi-record recording contract in its history. The first of these recordings, Handel's *Concerti Grossi Opus 3*, will be available this spring on the London Records/L'Oiseau-Lyre label.

The 1988-89 season marks the beginning of his tenure as director of music for the Saint Paul Chamber Orchestra, America's only full-time, professional chamber orchestra. As director of music, Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the Artistic Commission.

In great demand as a guest conductor, Mr. Hogwood works regularly with such orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His debut with the Berlin Philharmonic this season earned him resounding critical acclaim. His European engagements have included triumphs in major

music centers such as London, Paris, Lisbon, Copenhagen and the Ansbach and Lucerne Festivals.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/L'Oiseau-Lyre. His recording of Beethoven's complete piano concertos with the Academy of Ancient Music and fortepianist Steven Lubin was recently named "Record of the Year" by *Stereo Review*.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created a Commander of the British Empire (C.B.E.) in 1989 for services to the arts.

JEFFREY RINK

Assistant Conductor

Assistant H&H Conductor Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the *Washington Post* to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for."

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society which prompted his move to Boston. Since this appointment he had received high praise from *The Boston Globe*, *New Yorker Magazine* and London's *Musical Times* and has led H&H in performances of Brahms' *Requiem*, Beethoven's *Ninth Symphony* and Handel's *Messiah*.

In addition to his work with H&H, Mr. Rink serves as Conductor of Orchestras at the Longy School and Music Director of the New England Philharmonic. He appeared this season as a guest conductor with the Pro Arte Chamber Orchestra and in June will conduct the Orquestra Sinfonica de Monterey in Mexico.



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FOURTH SEASON, 1988-89

Friday, April 7 at 8:00 pm

Sunday, April 9 at 3:00 pm

SYMPHONY HALL BOSTON

.....

Christopher Hogwood, *Conducting*

MOZART

Symphony No. 35 in D Major, "Haffner" K. 385

Allegro con spirito

Andante

Menuetto & Trio

Violin Concerto in A Major K. 219

Allegro aperto

Adagio

Rondeau: Tempo di Menuetto

Daniel Stepner, *violin*

INTERMISSION

Fantasia in D Minor for Piano K. 397

Piano Concerto in G Major K. 453

Allegro

Andante

Allegretto

John Gibbons, *fortepiano*

Haffner Symphony, fourth movement

Finale

The Handel & Haydn Society gratefully acknowledges a major gift from Gale Picker in honor of her sister Bobbi Mrachek. This gift will support H&H's education program in the Brockton Public Schools.

The fortepiano was built by Robert Smith of Boston and is a copy of a 1796 piano by Johann Jacob K nigke.

We would like to extend special thanks to the librarians and stage personnel of the Boston Symphony Orchestra for their assistance throughout the year.

Cover Illustration: Still life by Gabriele Salci from the collections of the Prince of Liechtenstein, Vaduz Castle.

Wolfgang Amadeus Mozart (1756-1791)
Symphony No. 35 in D, K. 385, "Haffner" (1782)
Concerto No. 5 in A for Violin and Orchestra,
 K. 219, "Turkish" (1775)
Concerto No. 17 in G Major
for Piano and Orchestra, K. 453, (1784)

Sigismund Haffner was a wealthy childhood friend of Mozart's in Salzburg. The two were born the same year, and the families were close: at age twenty Mozart wrote his grandiose *Haffner* Serenade, K. 250, for the marriage of Sigismund's sister Elizabeth. Inevitably Mozart's 1781 move to Vienna made them more distant, but the Haffners turned to him the next year for a symphony to celebrate Sigismund's elevation to the nobility (the young man was a rising philanthropist).

The new commission came at an inconvenient time (July 1782): Mozart's own stock had just risen with the premiere of *The Abduction from the Seraglio* and he was duly immersed in plans for his own wedding to Constanze Weber two weeks later. Whatever Mozart felt for Haffner, he groused in fine "business tones" to his father Leopold, who had arranged the commission back home, "Well, I am up to my eyes in work." Then he suitably relented, desiring Leopold's blessing on the marriage: "I must just spend the night over it...and to you dearest father, I sacrifice it."

Mozart returned to the mold of his old serenades in the symphony, the first he composed in Vienna. At first there were *six* movements with the March K. 408/2 and a second Minuet (now lost); the whole lavishly orchestrated (later he augmented this still more by adding the flute and the clarinet parts). The first movement is ceremonious, ebullient, and quite brief. Mozart's admonition that "the first Allegro must be played with great fire" reminds us that in his day the terms "overture" and "symphony" were synonyms. In fact, less than a year later the symphony apparently was exported to be performed at the very center of the grand "French overture," the *Concerts spirituel* in Paris, where it was published not long afterward.

The elegant Andante and heavyset Minuet adopt the French manner, too, as does even the dizzying whirl of a Finale (Mozart wanted it

played "as fast as possible"). The Finale is worth postponing to the end of the concert, just as in Mozart's own scintillating Viennese "Academy" (or concert "for his own benefit") of March 22, 1783: the landmark event that made him rich for a time, and ensured his more lasting immortality. The *Haffner Symphony* was unconfined by little Salzburg.

To play the violin was inevitable for Mozart, since his father Leopold was the leading pedagogue of the violin in Europe. Some tales report that little Wolfgang was as prodigious a violinist as a pianist, which is saying something; but he never took it seriously. The best testimony that he *had* talent comes from one of Leopold's chiding letters:

You yourself do not know how well you play the violin, if you will only do yourself credit and play with energy, with your whole heart and mind, yes, just as if you were the premier violinist in Europe.

Leopold was certainly a top judge of violin playing, even if he still treated his grown-up son like some reluctant "rookie phenomenon." The best strategy, he argued disarmingly, was a calculated one. He turned positively catty:

Say these words first: "I really must apologize, but I am no violinist." Then play with your whole mind and you will overcome all difficulties. Oh, how often you will hear a violinist play who has a great reputation, and feel very sorry for him!

All in all, it is not hard to see why Mozart gave up the violin. All five authentic Mozart violin concertos were written in Salzburg before the composer turned twenty, almost certainly for himself to play. The concerto No. 5 is both last and longest, and carries the most flashes of personality.

Aperto ("open"), the designation of the opening Allegro, is an unusual term found only in Mozart,

used for a few first movements that show a broad, infectious swagger. Within its stream of melody Mozart casts up a dam: the soloist begins not with the *aperto* theme, but with an entrancing six-bar Adagio. Possibly it looks toward the lyrical second movement (when a soloist thought this too "studied," Mozart simply wrote him another one). Most charming of all, however, are the ferocious strains of stereotyped "Turkish music" in the rondo-finale, which Mozart's audience linked to their Eastern neighbors (nearly their conquerors in 1686): some scores (though not Mozart's original) add "Turkish music" here (piccolo, cymbals, bass drum, and triangle) to add to the mood. The entire passage lends a fresher contrast to the sunlit lyricism of this concerto, one of the products of Mozart's early maturity.

The cadenzas Daniel Stepner plays in each movement are his own.

"I have things to compose which will bring in money right now – not later."

Mozart early in 1784 told his father how he rode the popular tides which carried him away from his comic opera *Loca del Cairo* (he never did finish it). He had introduced Vienna to the new fangled genre of the piano concerto: now the city couldn't get enough. *What a life we lead here, as in the land of the blessed!* – began one sycophantic review. Mozart then triumphed with a burst of virtuosic "concertos to make you sweat" (his private label for Nos. 14 to 16).

Then Mozart showed how he might surprise even himself. The concerto No. 17, composed only three weeks after No. 16, strikes an utterly different tone: intimate, less athletic, continuously developing. (Later he took care to write down his own cadenzas, one for each movement,

in a style compatible to this). Charles Rosen has called No. 17 "an important step in Mozart's transformation of the [concerto], making it capable of bearing the greatest musical weight" – and balancing it perfectly. For once Mozart wrote it not for himself but for his star pupil, the dilettante Babette von Ployer. She premiered it that June in a party at her father's suburban summer "cottage" (although Mozart may have performed it in concert already).

Mozart explored new ranges of delicate piano sonority in the work, taking full advantage of the improved Viennese *fortepianos* by the firms of Stein and Walter. Thus he introduced many of the themes in the solo woodwinds, weaving bravura piano figuration all around them so that one may not know (or care) who accompanies whom. There is harmonic bravura, too, in his melancholy blending of major and minor, and psychological daring to his switches between them, especially in the unearthly slow movement. The degree of dissonance in this shocked many and still would, if it were not so deftly, gently done.

The gay *bourée* dance for the variations of the Finale seems like a relief, but Mozart had the last word – once he taught the tune to his new pet starling. He took down the bird's version, complete with its single wrong note every time, G# instead of G: the very same melodic clash that gives the entire concerto its haunting vigor. He noted on the page, *perhaps* only jesting with his starling, "That was pretty!"

Notes by Stephen Parkany, Assistant Professor of Music at Amherst College.

ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
Daniel Banner
Nancy Wilson
Clayton Hoener
Jennifer Moreau
Jane Starkman
Judith Eissenberg
Julie Leven

VIOLIN II

Linda Quan, *principal*
Kinloch Earle
Judith Shapiro
Anne Black
Judith Gerratt
Katharyn Shaw
James Johnston

VIOLA

David Miller, *principal*
Emily Bruell
Laura Jeppesen
Scott Woolweaver
Barbara Wright

CELLO

Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer
Shannon Snapp Natale

BASS

Michael Willens, *principal*
Thomas Coleman

FLUTE

Christopher Krueger

OBOE

Stephen Hammer, *principal*
Marc Schachman

BASSOON

Dennis Godburn, *principal*
Andrew Schwartz

HORN

Lowell Greer, *principal*
R.J. Kelley

TRUMPET

Fred Holmgren, *principal*
Dennis Alves

TIMPANI

John Grimes

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

★★★½

"Those who appreciate subtlety will find their version of heaven in such dishes as lobster and sweetbreads with sherry and fresh tarragon sauce or blanquette de veau with artichoke and champagne."

—*The Boston Globe*

★★★★

An unmistakable charm, a unique setting, and, most importantly, an exciting and refreshing approach to food... This was once the club of no fewer than five future United States presidents plus such luminaries as Robert Benchley and Jack Lemmon, you can't help but feel a sense of historical significance when you're in these hallowed surroundings.

—*Boston Herald*



UPSTAIRS AT THE PUDDING

Menu posted daily at the door, 10 Holyoke Street
Open Monday-Saturday for dinner 6-10 pm
Reservations: 864-1933
We welcome private parties.

SOLOISTS

DANIEL STEPNER, *violin*

Daniel Stepner is a native of Milwaukee, and studied primarily with Steven Staryk in Chicago, Nadia Boulanger in France, and Broadus Erle at Yale University where he earned a Doctor of Musical Arts degree. In addition to serving as concertmaster of Handel & Haydn Society's period and modern orchestras, Mr. Stepner is concertmaster of Banchetto Musicale and is a member of the Boston Museum Trio. Two years ago he joined the highly acclaimed Lydian String Quartet which received a Grammy nomination this year for its recording of the String Quartet by Irving Fine.

His other recordings include the Five Violin Sonatas by Charles Ives with pianist John Kirkpatrick, and Johann Sebastian Bach's works for violin and continuo. Both of these recordings earned a "Recording of Merit" designation by *Stereo Review*. Mr. Stepner has also served as concertmaster of the New Haven Symphony, and the Boston Early Music Festival, and was assistant concertmaster of the Orchestra of the Eighteenth Century for six years. In 1983 he received a *Special Award* at the International American Music Competition for Violinists.

JOHN GIBBONS, *fortepiano*

John Gibbons is widely recognized as one of today's outstanding keyboard artists. In addition to his activities as resident harpsichordist of the Musical Instrument Collection at Boston's Museum of Fine Arts, Mr. Gibbons is a member of the highly acclaimed Boston Museum Trio. He has appeared at the Tanglewood, Castle Hill, Monadnock and Boston Early Music festivals, Spoleto in Australia and Italy, with the Meliora Quartet at the Brooklyn Academy of Music, and with the Orchestra of the Eighteenth Century at Alice Tully Hall. His frequent recital and orchestral engagements in this country have also included a performance of the complete *Goldberg Variations*, opening the San Francisco Symphony's Bach Festival.

John Gibbons' recently released Nonesuch recording, *A Bach Harpsichord Recital*, has met with widespread acclaim. As fortepiano soloist, Mr. Gibbons has recorded Mozart's C Minor and D Minor Piano Concerti with the Orchestra of the Eighteenth Century for Philips Records. Mr. Gibbons can also be heard on solo and ensemble recordings for Harmonia Mundi, Titanic, and Cambridge Records.

Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall and First Balcony.

Staffed by volunteers, the boutique will have H&H T-shirts and sweatshirts, tote bags and coffee cups, wrapping paper and more. Proceeds to benefit H&H.

For your shopping convenience, the boutique will be open before the concert as well as during the intermission. Thank you for your support.

THE ONE HUNDRED SEVENTY-FOURTH SEASON
CONTINUES

CHAMBER SERIES

PACHELBEL Ciaccona in F minor
for Organ
Canon in D major
BUXTEHUDE Three Church Cantatas

Thursday, April 27 at 8:00 pm
Friday, April 28 at 8:00 (sold out)
Old West Church, Boston

James David Christie, *guest conductor*; the H&H
Chamber chorus and period ensemble.

MOZART Fantasia for Organ
Miserere
Zwei Freimaurerlieder
STRAVINSKY Pater Noster
Credo
Mass of 1948

Friday, May 19 at 8:00 pm
St. Paul's Episcopal Cathedral, Boston

Jefferey Rink, *conducting*; the H&H Chamber
chorus and ensemble.

For more information on tickets call, write or visit the H&H office at 266-3605, Monday through Friday,
9:00 to 5:00, 295 Huntington Avenue, Boston, MA 02115.

Chamber Series ticket prices are \$12.50 and all seating is general admission.

Tickets go on sale to the public three weeks prior to the performance date at Teletron at 720-3434 seven days
a week. Subscribers may purchase additional tickets to any of the upcoming concerts at any time.

For the last several years, Michaels and Associates has been providing the Performing Arts and professional sports with solid marketing ideas and concepts. Our performance speaks for itself from the east coast to the west. Now we are applying the same principles that made us a leader in the Performing Arts to your business. The planned use of the telephone in conjunction with traditional marketing methods makes average organizations not so average anymore. As a matter of fact, the proper use of the telephone can help your message travel beyond your wildest dreams.

Other Services Include:

- Direct Mail
- Strategic planning/Target marketing
- Human resource management
- Lead development and maintenance
- Data base management
- Complete line of premiums
- Art, design and production for programs, special events, brochures and advertisements

**Michaels
and Associates**

126 West 25th Street
Suite 5R
New York, New York 10001
(212) 645-0654

725 14th Avenue
San Francisco, California 94118
(415) 668-8490

CORPORATE CONTRIBUTORS

Golden Benefactors

AT&T Foundation
Bank of Boston
Boston Company
Digital Equipment Corporation
Dynatech Corporation
Fidelity Foundation
Le Meridien Boston
New England Telephone
Premier Cruise Lines
State Street Bank
and Trust Company

Major Benefactors

Arthur Young & Co.
Bank of New England
Edward F. Kakas and Sons
Lechmere, Inc.
Liberty Mutual Insurance Co.
Mobil Oil Corporation
Polaroid Foundation
Raytheon Company

Benefactors

Boston Gas
Cordell Associates, Inc.
Four Seasons Hotel
General Cinema Corporation
The Gillette Company
Houghton Mifflin Company
Little Brown & Company
Pier One Imports
Touche Ross & Co.
U.S. Trust Corporation
Winecellar of Silene

Guarantors

Black, Starr & Frost
Cabot, Cabot & Forbes
Hermes of Paris, Inc.
Kanter & Company
IBM Corporation
Lotus Development Corporation
Roots
Vanecko, Ltd.
Wisconsin Wagon Company

Patrons

Alfred J. Walker Fine Art Gallery
Country Curtains
Alfred Fiandaca
Kenner Parker Toys
Neiman Marcus
Pneumo Abex Corporation
Pride Printers of Woburn
Suzanne
Waterford and Wedgwood

FOUNDATIONS AND GRANTS

Golden Benefactors

Arthur F. Blanchard Trust
Boston Globe Foundation
Massachusetts Council on the
Arts & Humanities
E. Nakamichi Foundation
National Arts Stabilization Fund
National Endowment for the Arts
Bessie Pappas Charitable
Foundation, Inc.
Amelia Peabody Charitable Fund
Abbott & Dorothy H. Stevens
Foundation

Major Benefactors

Cabot Family Charitable Trust
Charles Englehard Foundation

Benefactors

Boston Arts Commission

Harvard Musical Association
Alice M. Hornsey Foundation
Lowell Arts Council
Malden Arts Council
New Bedford Arts Council
Guarantors
Eaton Foundation
Aubert J. Fay Charitable Trust
Joe and Emily Lowe Foundation

GOLDEN BENEFACTORS

Mr. Mitchell Adams
Mr. Richard B. Bailey
Mr. Tony Barlow
Mr. John F. Cogan, Jr.
Mr. J. Linzee Coolidge
Mr. & Mrs. Bradford M. Endicott
Mr. Joseph M. Flynn
James & Lucie Hangstefer
Mr. & Mrs. David H. Knight
Mr. & Mrs. R. Willis Leith, Jr.
William & Bobbi Mrachek
Gale Picker in honor of
Bobbi Mrachek
Jerome Jr. & Dorothy M. Preston
Ms. Phoebe Salton
Mr. Merrill Weingrod

MAJOR BENEFACTORS

Prof. & Mrs. Rae D. Anderson
Mrs. Lucille M. Batal
Mr. & Mrs. Herbert J. Boothroyd
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. Andrew Dean
Mr. Watson Dickerman
Mr. Peter T. Gibson
Ms. Marcy Haberkorn
Ms. Amy Meyer
Winifred & Leroy Parker
Mr. Charles E. Porter
Peter & Beth Rabinowitz
Mr. & Mrs. Timothy C. Robinson
Mr. & Mrs. G. Neal Ryland
Mr. Ronald G. Sampson
Dr. Michael Fisher Sandler
Mr. Carl M. Sapers
Mr. & Mrs. Robert H. Scott

BENEFACTORS

Mr. & Mrs. Robert Allen
Althea Ballentine
Mr. and Mrs. Stanley Buchin
Dr. T. Edward Bynum
Dr. John Constable
Dr. Richard W. Dwight
Mrs. Lee D. Gillespie
Mrs. Harry N. Gorin
Ms. Mary A. Hall
Mrs. Henry M. Halvorsen
Ms. Doris Bernays Held
Mr. & Mrs. J. Thomas Henderson
Ms. Barbara G. Hough
Mr. L. Edward Lashman, Jr.
Mr. J. Antony Lloyd &
Marilyn Swartz Lloyd
Thomas & Dorothy Mawn
Dr. Josephine L. Murray
Mr. & Mrs. Andrew M. Olins
Mr. & Mrs. Jerome Preston, Sr.
Mrs. Judith Lewis Rameior
Mr. & Mrs. David D. Ryus III
Mr. Kevin Smith
Miss Elizabeth B. Storer
Mr. and Mrs. Robert Sullivan
James & Jeanne Vanecko
Dr. & Mrs. George Violin

Mr. & Mrs. James B. White
Mr. & Mrs. Robert C. Yens
Hillar & Rya Zobel
Mr. & Mrs. Howard Zoufaly

GUARANTORS

Ms. Martha Hatch Bancroft
Dr. & Mrs. Leo L. Beranek
Dr. Lee C. Bradley III
Mr. Julian G. Bullitt
Mr. Alan H. Cousin
Mr. Paul A. Cully
J. Mark Enriquez &
Nancy Webber de Enriquez
James & Barbara Farmer
Mr. Randolph Fuller
Mr. and Mrs. Richard B. Gladstone
Mr. & Mrs. Stephen Grossman
Mr. Bill Gudenrath
Mr. & Mrs. Ralph B. Gustin
Louis and Ann Harvey
Mr. & Mrs. Roger M. Hewlett
Mr. David M. Hough
Mr. & Mrs. John E. Lawrence, Jr.
Mr. Walter Howard Mayo III, Esq.
Mr. James J. Pasteriza
Jean & Harvey Picker in honor of
Bobbi Mrachek
Mr. & Mrs. Kenneth Perry
Mr. Frank Polestra
Ms. Alice Richmond
Mr. & Mrs. Harris N. Rosen
Mr. S. Parkman Shaw, Jr.
Mr. Arthur Telegen
Mr. & Mrs. Lawrence Thompson
Mr. & Mrs. Donald R. Ware

PATRONS

Dr. & Mrs. Nathaniel Adamson, Jr.
Mr. & Mrs. Edward A. Agranat
David Ames
Nancye Araneo &
Raymond Delisle
Mr. & Mrs. Mark Audette
Robert Bahnsen & Nancy Mazzarella
William Bagley & Carol Vahey
Mr. Robert M. Bancroft
Mr. Henry B. Bang
Ms. Ann S. Barker
Mr. Nicholas Bedworth
Mrs. Mary Jane Bergantino
Linda Cabot Black
Mr. & Mrs. David A. Bristol
John Paul & Diane Britton
Mr. David C. Carder, III
Mr. Stewart B. Clifford
Mr. & Mrs. James T. Cook
Mr. Robert Cotta
Mr. Geoffrey Cousins
Mr. & Mrs. George Cuker
Mr. R.B. Cutler
Mrs. Paul C. Danforth
Mr. James N. Deissler
Mr. Robert W. Diamond
Mr. & Mrs. Steven M. Dunn
Rev. & Mrs. Robert D. Edwards
Mr. and Mrs. Peter M. Farnam
Mr. & Mrs. Thomas H. Farquhar
Ms. Elizabeth R. Foster
Mr. Clark Frazier
David & Elisabeth Galley
Dr. George Geyer
Milton and Renee Glass
Jane Wallace Gumble &
David B. Schroeder

(Patrons cont'd)

Mr. & Mrs. Frederick W. Haffenreffer
 Easley and Suzanne Hamner
 Mr. & Mrs. Rudolph Hardy
 Mr. Robert J. Harrison
 Dr. & Mrs. Fred and Carol Hochberg
 Donna & Christian Hoffman
 Mr. & Mrs. Richard K. Howe
 Mr. & Mrs. Barry Jacobson
 Ms. Myra Karstadt
 Mrs. Marshall Kincaid
 Mr. & Mrs. James J. Kotanchik
 Mr. & Mrs. David L. Landay
 Ms. Barbara Langley
 Dr. & Mrs. Paul LaRaia
 Mr. & Mrs. George D. Levy
 Mr. & Mrs. George Lewald
 Ms. Rosann C. Madan
 Mr. & Mrs. John McCredie
 Mr. Bruce E. McLean
 Pat & Dave Nelson
 Walter Norden
 Marianne Norman
 Ms. Cheryl Northrup
 Kathleen O'Connell
 Mr. John D. Pavan in honor of
 Bobbi Mrachek
 Mr. & Mrs. Anthony Pell
 Mr. John M. Peterson
 Mr. & Mrs. William Poorvu
 Maria S. Richards in honor of
 Bobbi Mrachek
 Mr. Jack E. Richardson
 Mr. & Mrs. Stephen Ringlee
 Mr. Daniel Romanow
 Paul & Deborah Russo
 Mr. Hugh Samson
 Mr. and Mrs. Kenneth R. Scott
 Mr. Campbell L. Searle
 John & Elizabeth Serrage
 Mr. J. Harry Shannon
 Mr. & Mrs. George Sjoberg
 Mr. Wayne Smith
 Joyce and Dale Stanley
 Rev. Simeon Stefanidakis
 Ruth & Dan Vershbow
 Theodore & Karlene Wadleigh
 Mr. & Mrs. Walter H. Weld
 Mr. & Mrs. Keith G. Willoughby
 Mr. & Mrs. Rawson L. Wood
 Dr. Michael P. Yellin
 Anonymous

SPONSORS

Mr. & Mrs. William Achtmeyer
 Dr. & Mrs. Gerald Adler
 Mr. & Mrs. Robert C. Allen
 Joseph & Judith Alviani
 Richard & Valerie Anderson
 Mr. Benjamin Auger
 Lesley Bannatyne
 Mr. & Mrs. Curtis L. Barnes
 David Beal Interiors
 Mr. & Mrs. Clark Bernard
 Mr. John R. Bertucci
 Mr. & Mrs. Conrad H. Biber
 Ms. Ann B. Bikales
 Jill M. Blanchard
 Dr. Roger Boshes &
 Dr. Laura Feldman
 Dr. & Mrs. Kenneth L. Bouchard
 Richard & Joan Bowen
 Mr. William F. Brace
 Mr. Bartol Brinkler
 Rev. & Mrs. Donn R. Brown

Mr. Ralph E. Brown III
 Mr. & Mrs. John Brusger
 George Buehler & Gail Gordon
 Ms. Kristin A. Campbell
 Rev. George A. Carrigg
 Mr. Lawrence G. Centurlo
 Mr. & Mrs. Alfred Chandler
 Mr. & Mrs. Richard N. Cheever
 Mr. Frank J. Ciano
 Mr. Howard Cohen
 Mr. Philip A. Cooper
 Covenant Foundation
 Gilbert F. Curtis
 Mr. Kevin Michael Davis
 Mr. & Mrs. Joseph S. DeNatale
 Ms. Carol A. DeSousa &
 Mr. James Kinlan
 Mr. Ted R. Dintersmith
 Mr. Richard Dionne
 Dr. & Mrs. David L. Diuguid
 Mr. & Mrs. Enrico Dolazza
 Dr. & Mrs. Magruder C. Donaldson
 Mr. & Mrs. Bruce B. Dorr
 Ms. Elisabeth M. Drake
 Mr. Lee J. Dunn, Jr.
 Ms. Mary Baldwin Ede
 Mr. Eustaze E. Edey
 Mrs. Richard S. Emmet
 Dr. & Mrs. Richard Falb
 Mr. & Mrs. George Field
 Mr. & Mrs. James Flagg
 Ms. Eleen Floyd
 Mrs. Lester E. Forbes
 Mr. Vincent Foster
 Mrs. Marie H. Fox
 Rabbi Albert Ginsburgh
 Herbert & Nancy Gleason
 Mr. Richard T. Gott
 Ms. Elizabeth M. Grant
 Mr. Eugene E. Grant
 Mr. Amit A. Green
 E.F. Gregory
 Mr. William J. Hall, Jr.
 Ms. Jacqueline Harrington
 Nicole Hartnett
 Dr. & Mrs. I. Craig Henderson
 Mr. Rodman R. Henry
 Mr. William M. Hibbard
 Ms. Christine Hood
 Mr. & Mrs. Samuel Hoar
 Ms. Karen Hohner
 Ms. Nancy Hough
 Priscilla Hurdle
 Christian & Victoria Johnston
 Michael & Sarah Jolliffe
 Brian & Sara Kelley
 Mr. Paul V. Kelly
 Robert Kierce
 Mr. Robert Kolk
 Mr. & Mrs. Robert Kramer
 Ms. Sandra Kramer
 Dr. & Mrs. Gary Kraus
 Drs. Anton & Kathryn Kris
 Robert & Phyllis Krueger
 Ms. Adena M. Lake
 Mr. Albert L. Lash III
 Mr. & Mrs. Kenneth P. Latham
 Margery N. LaWare
 Ms. Merloyd Ludington Lawrence
 Ms. Mary S. Lee
 Dr. & Mrs. Brian Leeming
 Miguel A. Leibovich, M.D.
 Ms. Patricia Leighfield
 Dr. Stephen Lipka
 J.M. Livermore
 Hans & Herta Loeser
 Susan M. Love, M.D.
 Douglas and Lee MacDonald

Mr. John M. MacNeill
 Mr. & Mrs. Samuel H.S. Magruder
 Mr. Richard Mannal
 Elaine & Paul Marks
 Mr. Bennett A. McGregor
 Ms. Sue McQuay
 Peter & Betsey Merry
 Ms. Margaret E. Monahan
 Mr. John S. Montgomery
 Mr. & Mrs. Donald D. Mordecai
 Stephen G. & Sarah Morison
 Mr. William Mrachek
 Mr. John J. Murphy
 Louis J. Newell
 Mr. & Mrs. W.H. Niblock, Jr.
 Mr. Peter D. Nord
 Mr. & Mrs. Robert G. Norton
 Mr. & Mrs. L. C. Olmsted, Jr.
 Mr. William R. Opperman &
 Mr. Scot J. Cornwall
 Trish & Alex Orlovsky
 Ms. Margaret L. Pantridge
 Ms. Helen V. Parsons
 George & Elizabeth Passela
 Ms. Guest Perry
 Mr. Joel Pitlor
 Mr. & Mrs. Ralph Pope
 Mr. John D. Pratt
 Dorothy Puhly & Michael Freedman
 Mr. Morris Raker
 John & Alette Reed
 Mr. Frank L. Reis, Jr.
 Mr. Gunnar M. Reslow
 Nancy & Peter Rice
 Dr. E.P. Richardson
 Darold Walter Rorabacher
 Eric & Lee Rosenvold
 Dr. & Mrs. Ralph A. Ross
 Peter & Linda Rubenstein
 Christopher Ruigomez
 Ms. Holly Safford
 Dr. Theodore Safford
 Ms. Julie Satterfield
 William & Diane Schmidt
 Mr. John Sears
 Ms. Elizabeth Seymour
 Mr. Robert N. Shapiro
 Mr. Edward J. Sibelian
 Ms. Barbara Slack
 Edgar & Lusette Smith
 Dr. Hyman Smukler
 Mr. Vincent J. Sottosanti
 Kem Stewart & Susan Elberger
 Dr. Richard F. Sullivan
 Prof. Lawrence E. Susskind
 Ms. Leslie Swindler
 Laurie Swinton
 Mr. & Mrs. Kemon P. Taschioglou
 Anna A. & Charles F. Terrell
 Mrs. Mary Thompson
 Dr. & Mrs. Ray W. Tripp III
 Stephen & Elaine Ullian
 Rosemarie Von Stugenberg
 Mr. Jephtha Wade
 Mr. J. Marshall Wallace
 Mr. & Mrs. G. Hartley Webster
 Mr. & Mrs. Alan G. Weiler
 David Welch & Cindy Chen
 Mr. Julien V. Weston
 Robert Wheaton
 Mr. & Mrs. I. Mark Wittels
 Peter F. Wohlauer, M.D.
 Mr. James B. Young
 Anonymous

"Classic-all"
COMPOSERS

HANDEL

LENNON

HAYDN

Mc CARTNEY

MOZART

SPRINGSTEEN!!

WZLX

Classic hits

100.7 fm

THE PRIVILEGED CLIENT.




THE BOSTON COMPANY
HAS A SIMPLE APPROACH TO
PERSONAL INVESTMENT
BANKING:

SERVE EVERY CLIENT AS
IF THAT CLIENT WERE OUR
ONLY CLIENT.

FOR INVESTMENT MANAGE-
MENT, PERSONAL LENDING,
MONEY MARKET INVESTMENTS,
RESIDENTIAL MORTGAGES,
OR ANY OTHER FINANCIAL
SERVICE, WE HAVE A PERSON-
AL INVESTMENT BANKER TO
MEET YOUR REQUIREMENTS.*
TELEPHONE 1-800-CALL BOS
(1-800-225-5267).

AND ENJOY THE SUBSTANTIAL
ADVANTAGES OF BEING A
PRIVILEGED CLIENT.

* Member FDIC. An Equal Housing Lender. 
© 1988 The Boston Company, Inc.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

A subsidiary of
Shearson Lehman
Hutton Inc.
An American
Express company